

MUSIC - UNIVERSITY OF TORONTO



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Haydn, Joseph  
[Quartet, strings, no.  
~~78~~, op. 74, no. 1, C major,  
72

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H.III 72  
1900z  
MUSIC





**Edition Eulenburg**

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No. 146

# **HAYDN**

## **String Quartet**

**C major—Ut majeur—C dur**

**Op. 74 No. 1**



**Ernst Eulenburg Ltd.,**  
**London — Zürich — Mainz — New York**

# EULENBURG MINIATURE SCORES

## CHAMBER MUSIC

No.

1. Mozart, Quartet, G, K. 387 .....
2. Beethoven, Quartet, op. 131, C $\sharp$ m .....
3. Haydn, Quartet, op. 76, 3, C (Emperor) .....
4. Beethoven, Quartet, op. 135, F .....
6. Beethoven, Quartet, op. 132, A m .....
7. Mendelssohn, Quartet, op. 44, 2, E m .....
8. Mozart, Quartet, C, K. 465 .....
9. Beethoven, Quartet, op. 130, B $\flat$  .....
10. Haydn, Quartet, op. 76, 2, D m (Fifths) .....
11. Schubert, Quartet, D m, D. 810 (Death and the Maiden) .....
12. Beethoven, Septet, op. 20, E $\flat$  .....
13. Mozart, Quintet, G m, K. 516 .....
14. Beethoven, Quartet, op. 95, F m .....
15. Schubert, Quintet, op. 163, C, D 956 .....
16. Beethoven, Quartet, op. 18, 1, F .....
17. Beethoven, Quartet, op. 18, 2, G .....
18. Beethoven, Quartet, op. 18, 3, D .....
19. Beethoven, Quartet, op. 18, 4, C m .....
20. Beethoven, Quartet, op. 18, 5, A .....
21. Beethoven, Quartet, op. 18, 6, B $\flat$  .....
22. Beethoven, Quartet, op. 74, E $\flat$  (Harp) .....
24. Mozart, Quartet, D, K. 499 .....
25. Mozart, Quartet, D, K. 575 .....
26. Mozart, Quartet, B $\flat$ , K. 589 .....
27. Mozart, Quartet, F, K. 590 .....
28. Beethoven, Quartet, op. 59, 1, F .....
29. Beethoven, Quartet, op. 59, 2, E m .....
30. Beethoven, Quartet, op. 59, 3, C .....
31. Beethoven, Quintet, op. 29, C .....
32. Mozart, Quartet, D m, K. 421 .....
33. Mozart, Quartet, E $\flat$ , K. 428 .....
34. Mozart, Quartet, B $\flat$ , (Hunt) K. 458 .....
35. Mozart, Quartet, A, K. 464 .....
36. Beethoven, Quartet, op. 127, E $\flat$  .....
37. Mozart, Quintet, C m, K. 406 .....
38. Mozart, Quintet, C, K. 515 .....
39. Schubert, Quartet, op. 161, G, D. 887 .....
40. Schubert, Quartet, op. 29, A m, D. 804 .....
41. Beethoven, String Trio, op. 3, E $\flat$  .....
42. Beethoven, String Trio, op. 9, 1, G .....
43. Beethoven, String Trio, op. 9, 2, D .....
44. Beethoven, String Trio, op. 9, 3, C m .....
45. Beethoven, String Trio, op. 8 D (Serenade) .....
47. Mendelssohn, Quartet, op. 12, E $\flat$  .....
48. Mendelssohn, Quartet, op. 44, 1, D .....
49. Mendelssohn, Quartet, op. 44, 3, E $\flat$  .....
50. Mozart, Quintet, D, K. 593 .....
51. Mozart, Quintet, Es, K. 614 .....
52. Haydn, Quart., op. 33, 2, E $\flat$  (Russ.-No.2) .....
53. Haydn, Quartet, op. 33, 3, C (Bird) .....
54. Haydn, Quartet, op. 54, 1, G .....
55. Haydn, Quartet, op. 64, 5, D (Lark) .....
56. Haydn, Quartet, op. 76, 4, E $\flat$  .....
57. Haydn, Quartet, op. 76, 5, D (famous Largo) .....
58. Haydn, Quart., op. 74, 3, G m (Horseman) .....
59. Mendelssohn, Octet, op. 20, E $\flat$  .....
60. Schubert, Octet, op. 166, F, D. 803 .....
61. Haydn, Quartet, op. 77, 1, G .....
63. Haydn, Quartet, op. 17, 5, G .....
64. Haydn, Quartet, op. 20, 6, A (Sun-No. 6) .....
65. Haydn, Quartet, op. 64, 3, B $\flat$  .....
66. Haydn, Quartet, op. 54, 2, C .....

No.

68. Mendelssohn, Quartet, op. 13, A m .....
69. Haydn, Quartet, op. 76, 1, G .....
70. Mozart, String Trio, (Divert.) E $\flat$ , K. 563 .....
71. Mozart, Clarinet Quintet, A, K. 581 .....
72. Mozart, Sextet, (Divertimento) D, K. 334 .....
73. Mozart, Sextet, (Divert.) B $\flat$ , K. 287 .....
74. Schumann, Quartet, op. 41, 1, A m .....
75. Schumann, Quartet, op. 41, 2, F .....
76. Schumann, Quartet, op. 41, 3, A .....
77. Schumann, Piano-Quartet, op. 47, E $\flat$  .....
78. Schumann, Piano-Quintet, op. 44, E $\flat$  .....
79. Beethoven, Piano-Trio, op. 97, B $\flat$  .....
80. Mendelssohn, Piano-Trio, op. 49, D m .....
81. Mendelssohn, Piano-Trio, op. 66, C m .....
82. Beethoven, Piano-Trio, op. 70, 1, D .....
83. Beethoven, Piano-Trio, op. 70, 2, E $\flat$  .....
84. Schubert, Piano-Trio, op. 99, B $\flat$ , D. 898 .....
85. Schubert, Piano-Trio, op. 100, E $\flat$ , D. 929 .....
86. Schumann, Piano-Trio, op. 63, D m .....
87. Schumann, Piano-Trio, op. 80, F .....
88. Schumann, Piano-Trio, op. 110, G m .....
89. Haydn, Quartet, op. 9, 1, C .....
90. Haydn, Quartet, op. 17, 6, D .....
91. Haydn, Quartet, op. 64, 4, G .....
92. Haydn, Quartet, op. 64, 6, E $\flat$  .....
93. Haydn, Quart., op. 20, 4, D (Sun-No. 4) .....
94. Haydn, Quart., op. 20, 5, F m (Sun-No. 5) .....
95. Haydn, Quartet, op. 9, 4, D m .....
96. Haydn, Quartet, op. 55, 1, A .....
97. Spohr, Nonet, op. 31, F .....
98. Beethoven, Quartet, op. 133, B $\flat$  (Fugue) .....
100. Mozart, Seren. f. Wind Instr., B $\flat$  K. 361 .....
101. Mendelssohn, Quartet, op. 80, F m .....
102. Mendelssohn, Quartet, op. 81, E .....
103. Beethoven, Flute Trio, op. 25, D (Serenade) .....
104. Beethoven, Trio for Wind, op. 87, C .....
105. Dittersdorf, Quartet, E $\flat$  .....
108. Haydn, Quart., op. 20, 2, C (Sun-No. 2) .....
109. Haydn, Quartet, op. 64, 2, B m .....
110. Haydn, Quartet, op. 71, 1, B $\flat$  .....
111. Haydn, Quartet, op. 17, 1, E .....
112. Haydn, Quartet, op. 50, 4, F $\sharp$ m .....
113. Haydn, Quartet, op. 54, 3, E .....
114. Beethoven, Piano Quartet, op. 16, E $\flat$  .....
116. Schubert, Quartet, op. 168, B $\flat$ , D. 112 .....
117. Schubert, Quartet, G m, D. 173 .....
118. Schubert, Quintet, (Trout) op. 114, A, D. 667 .....
119. Schubert, Quartet, op. 125, 2, E, D. 353 .....
120. Schubert, Quartet, op. 125, 1, E $\flat$ , D. 87 .....
122. Beethoven, Piano-Trio, op. 1, 1, E $\flat$  .....
123. Beethoven, Piano-Trio, op. 1, 2, G .....
124. Beethoven, Piano-Trio, op. 1, 3, C m .....
126. Spohr, Octet, op. 82, E .....
135. Beethoven, Wind-Octet, op. 103, E $\flat$  .....
139. Beethoven, Sextet, f. Wind, op. 71, E $\flat$  .....
140. Beethoven, Sextet, op. 81 b, E $\flat$  .....
141. Mozart, Sextet, (Divertimento) D, K. 205 .....
142. Haydn, Quartet, op. 17, 2, F .....
143. Haydn, Quartet, op. 55, 3, B $\flat$  .....
144. Haydn, Quartet, op. 64, 1, C .....
145. Haydn, Quartet, op. 71, 2, D .....
146. Haydn, Quartet, op. 74, 1, C .....



Edition Eulenburg

Dem Grafen Apponyi gewidmet

# QUARTET

No. 72

C MAJOR

for 2 Violins, Viola and Violoncello

by

JOSEPH HAYDN

Op. 74, No. 1

Composed 1793

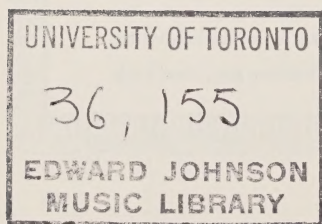
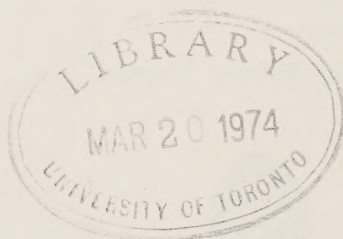
Edited by Wilhelm Altmann



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M  
452  
H42  
Op. 74  
no. 1

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# Quartet No 72

## I

Joseph Haydn, Op.74 N° 1  
1732 - 1809

**Allegro moderato**

Violino I  
Violino II  
Viola  
Violoncello

This musical score is for a scene from 'The Merry Widow' (Act II). It features three staves: a vocal line (Soprano/Alto), a piano line, and a bass line. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score begins with a tempo marking of 'Allegretto' and a dynamic of 'f' (forte). The music is characterized by its rhythmic complexity, with many sixteenth and thirty-second notes. A measure rest of 10 measures is indicated at the beginning of the piano part. The score concludes with a double bar line and a final dynamic marking of 'f'.

A musical score for 'The Song of the Lark' by George F. Root. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Bass Clef (Right Hand), and Bass Clef (Left Hand). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The music features a melody in the right hand and a bass line in the left hand, with a piano accompaniment in the lower staves. The score is presented in a single system with a repeat sign at the end.



First system of a musical score. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef. The third staff is in alto clef. The bottom staff is in bass clef. The music features various melodic lines with slurs and ties across measures.

Second system of the musical score, starting at measure 30. It consists of four staves. The top staff is in treble clef. The second staff is in treble clef. The third staff is in alto clef. The bottom staff is in bass clef. Dynamics markings include *p* (piano) in the second and third staves. The music continues with complex melodic and harmonic structures.

Third system of the musical score. It consists of four staves. The top staff is in treble clef. The second staff is in treble clef. The third staff is in alto clef. The bottom staff is in bass clef. Dynamics markings include *f* (forte) in the first, second, and third staves. The music features rapid melodic passages and sustained chords.

Fourth system of the musical score. It consists of four staves. The top staff is in treble clef. The second staff is in treble clef. The third staff is in alto clef. The bottom staff is in bass clef. The music continues with intricate melodic lines and harmonic support across the measures.



40

First system of music, measures 40-43. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. Measure 40 features a complex melodic line in Treble 1 with many beamed sixteenth notes, a trill (tr) on a note in Treble 2, and steady eighth-note accompaniment in the other staves. Measure 41 continues the melodic development. Measure 42 shows a continuation of the eighth-note accompaniment. Measure 43 concludes the system with a half note in Treble 1, a half note in Treble 2, and a half note in the Bass staff, all marked with a piano (*p*) dynamic.

Second system of music, measures 44-47. Measure 44 begins with a piano (*p*) dynamic in Treble 1 and a forte (*fz*) dynamic in Treble 2. Measure 45 features a forte (*f*) dynamic in Treble 1. Measure 46 continues the melodic line in Treble 1 with trills (tr) on notes in Treble 2. Measure 47 concludes the system with a half note in Treble 1, a half note in Treble 2, and a half note in the Bass staff.

50

Third system of music, measures 50-53. Measure 50 features a complex melodic line in Treble 1 with many beamed sixteenth notes. Measure 51 continues the melodic development. Measure 52 shows a continuation of the eighth-note accompaniment. Measure 53 concludes the system with a half note in Treble 1, a half note in Treble 2, and a half note in the Bass staff.

Fourth system of music, measures 54-57. Measure 54 begins with a trill (tr) on a note in Treble 1. Measure 55 features a complex melodic line in Treble 1 with many beamed sixteenth notes. Measure 56 continues the melodic development. Measure 57 concludes the system with a half note in Treble 1, a half note in Treble 2, and a half note in the Bass staff.

Musical score for measures 56-60. The score is in 3/4 time with a key signature of one flat. It features four staves: two treble staves and two bass staves. Measures 56-59 show a piano (*p*) texture with various melodic lines and a steady bass accompaniment. Measure 60 concludes with a half note in the first treble staff and a whole note in the second treble staff.

Musical score for measures 61-64. The score continues with four staves. Measures 61-63 show a piano texture with a more active bass line. Measure 64 features a forte (*f*) dynamic in the first treble staff and a piano texture in the bass staves.

Musical score for measures 65-70. The score continues with four staves. Measures 65-69 show a piano texture with a more active bass line. Measure 70 features a piano texture in the first treble staff and a piano texture in the bass staves.

Musical score for measures 71-74. The score continues with four staves. Measures 71-73 show a piano texture with a more active bass line. Measure 74 features a piano texture in the first treble staff and a piano texture in the bass staves.



First system of musical notation, measures 1-3. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and contains rapid sixteenth-note passages. The second staff is also in treble clef with the same key signature and time signature, starting with a forte (*f*) dynamic and featuring a more melodic line. The third staff is in alto clef (C4) with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing sustained chords. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing sustained chords.

Second system of musical notation, measures 4-6, starting at measure 80. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing rapid sixteenth-note passages. The second staff is also in treble clef with the same key signature and time signature, starting with a forte (*f*) dynamic and featuring a more melodic line. The third staff is in alto clef (C4) with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing sustained chords. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing sustained chords.

Third system of musical notation, measures 7-9. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing rapid sixteenth-note passages. The second staff is also in treble clef with the same key signature and time signature, starting with a forte (*f*) dynamic and featuring a more melodic line. The third staff is in alto clef (C4) with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing sustained chords. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a forte (*f*) dynamic and containing sustained chords.

Fourth system of musical notation, measures 10-14. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a piano (*p*) dynamic and containing rapid sixteenth-note passages. The second staff is also in treble clef with the same key signature and time signature, starting with a piano (*p*) dynamic and featuring a more melodic line. The third staff is in alto clef (C4) with a key signature of one sharp (F#) and a 3/4 time signature, starting with a piano (*p*) dynamic and containing sustained chords. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, starting with a piano (*p*) dynamic and containing sustained chords.

90

*cresc.*

100



First system of a musical score. It consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music features various notes, rests, and trills. Dynamics include *fz* (forzando) and *tr* (trill). The system ends with a double bar line.

Second system of a musical score, starting at measure 110. It consists of four staves. The music continues with various notes, rests, and trills. Dynamics include *fz* and *tr*. The system ends with a double bar line.

Third system of a musical score, starting at measure 120. It consists of four staves. The music includes various notes, rests, and trills. Dynamics include *dim.* (diminuendo), *p* (piano), and *fz* (forzando). The system ends with a double bar line.

Fourth system of a musical score. It consists of four staves. The music includes various notes, rests, and trills. Dynamics include *f* (forte) and *fz* (forzando). The system ends with a double bar line.

First system of a musical score. It consists of four staves: two treble staves and two bass staves. The music is written in a key with one flat (B-flat) and a common time signature. The first staff has a melodic line with eighth and sixteenth notes, ending with a trill (tr). The second staff has a simple harmonic line. The third and fourth staves provide a rhythmic accompaniment with eighth notes.

Second system of the musical score, starting at measure 130. It features four staves. The first staff has a melodic line with dynamic markings *p* (piano) and *f* (forte). The second staff has a melodic line with dynamic markings *p* and *f*. The third staff has a melodic line with dynamic markings *p* and *f*. The fourth staff has a rhythmic accompaniment with eighth notes. There are handwritten annotations in blue ink above the staves, including "130" and "p f".

Third system of the musical score. It consists of four staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third staff has a melodic line with eighth and sixteenth notes. The fourth staff has a rhythmic accompaniment with eighth notes.

Fourth system of the musical score. It consists of four staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third staff has a melodic line with eighth and sixteenth notes. The fourth staff has a rhythmic accompaniment with eighth notes.



140

Handwritten musical score for 'The Merry Widow' (Act II). The score is written on four staves. The first staff is a treble clef, the second is a treble clef, the third is a bass clef, and the fourth is a bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is numbered 140 at the top.

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The vocal parts feature a melody with trills and grace notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score is presented in a clear, legible format with standard musical notation.

This musical score is for the operetta 'The Merry Widow' (Die lustige Witwe) by Franz Lehár. It is Act II, Scene 1, featuring the characters Danes and Hanna. The score is in 3/4 time and consists of 150 measures. The key signature has one flat (B-flat). The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is marked 'Allegretto' and the mood is 'Moderato'. The score includes various musical notations such as notes, rests, trills, and dynamic markings like 'fz' (forzando). The score is published by G. Schirmer, Inc. in New York.

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 2/4. The music features a melody in the vocal staves and a supporting accompaniment in the piano staves. The score is presented in a clear, legible format with standard musical notation.

## II

Andantino grazioso

This musical score is for a piece titled "Andantino grazioso". It is written for a piano and consists of four systems of music. The key signature is one sharp (F#), and the time signature is 3/8. The first system begins with a piano (*p*) dynamic. The second system starts at measure 10 and includes fortissimo (*fz*) and piano (*p*) markings. The third system starts at measure 20. The fourth system continues the piece. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes a prominent bass line with many sixteenth-note runs.



30

*fz fz fz fz dim. dim. dim.*

*fz fz fz fz dim.*

40

*p p p p p*

50

*pp pp pp pp f f*

*p cresc. cresc. cresc. fp fp fp fp*

60

*f* *p* *f* *p*

70

*cresc.* *cresc.* *fz* *fz* *fz* *fz cresc*

80

*fz* *fz* *p* *fz*

90

*p* *dim.* *dim.* *dim.*

First system of a musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *fz* (forzando) and *p* (piano).

Second system of the musical score, starting at measure 100. It continues with four staves in the same key and clef arrangement. The music includes more complex rhythmic figures and slurs. Dynamic markings include *cresc.* (crescendo) and *b* (basso).

Third system of the musical score, starting at measure 110. It features four staves. The top staff has triplets marked with a '3'. Dynamic markings include *f* (forte), *decresc.* (decrescendo), and *p* (piano).

Fourth system of the musical score. It consists of four staves. The music continues with various rhythmic patterns. Dynamic markings include *fz* (forzando) and *f* (forte).



120

*dim.* *p* *p* *p* *p* *p*

130

*pp* *pp* *pp* *p* *pp*

*f* *mezza voce* *mezza voce* *mezza voce* *f* *mezza voce*

140

*p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

150

150

*f* *p* *fz* *fz* *fz* *fz* *fz*

160

*dolce*

*p* *p* *p*

*mf* *mf* *mf* *p* *p* *p* *cresc.* *cresc.*

170

*fp* *fp* *fp* *fp* *fp*

## III

Menuetto  
Allegretto

Musical score for Menuetto Allegretto, measures 1 through 32. The score is written for four staves (two treble and two bass clefs). The key signature is one flat (B-flat). The tempo is Allegretto.

Measures 1-9: The first system contains measures 1 through 9. The music features a mix of eighth and sixteenth notes, with dynamic markings of *fz* (forzando) and *f* (forte).

Measures 10-19: The second system contains measures 10 through 19. Measures 10-12 feature triplets marked with a '3' and *fz*. Measure 13 has a *p* (piano) marking. Measures 14-19 continue with various rhythmic patterns and dynamics.

Measures 20-29: The third system contains measures 20 through 29. Measures 20-21 have a *p* marking. Measures 22-29 show a variety of note values and rests, with *fz* markings appearing in measures 24, 26, 28, and 29.

Measures 30-32: The fourth system contains measures 30 through 32. Measure 30 has a *cresc.* (crescendo) marking. Measures 31-32 feature *fz* markings.



40

*p*

50

*f*

cre - scen - do

60

*f*

*Fine*

Trio

70

*mezza voce*

*p*

1. 2.

80

*p* *f* *p* *p* *f* *p*

mezza voce

mezza voce

mezza voce

mezza voce

90

*p* *p* *p* *p*

100

*pp* *pp* *pp* *pp*

110

*Menuetto D. C.  
al Fine.*

## IV

Finale  
Vivace

*mf*

10

*stacc. assai*

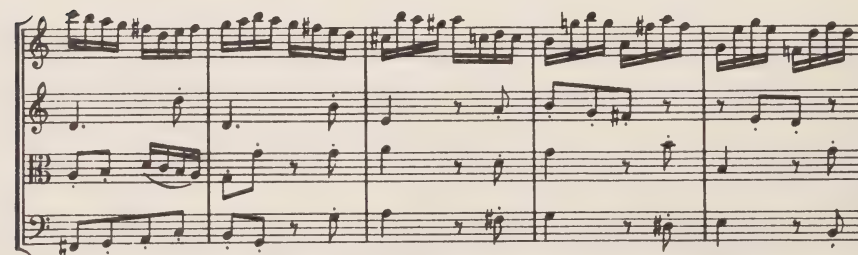
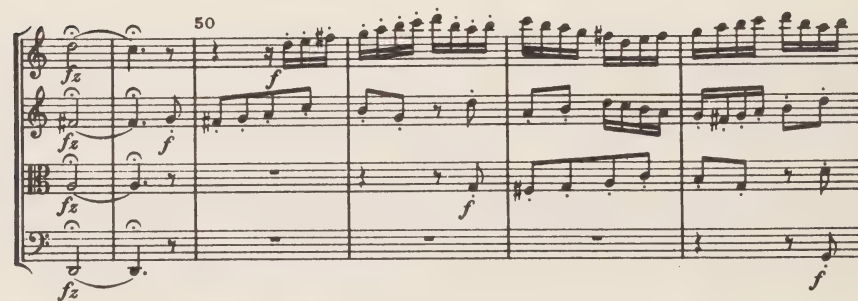
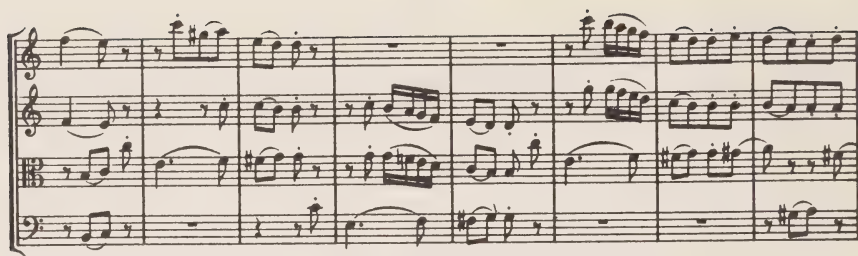
20

*fz*

30

*fz*





60

First system of music, measures 60-64. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

Second system of music, measures 65-69. The notation continues with various melodic and harmonic lines across the four staves, including some triplet markings.

70

Third system of music, measures 70-74. This system shows a continuation of the musical themes, with some staves having longer note values and others featuring more active rhythmic patterns.

Fourth system of music, measures 75-79. The final system on the page, it concludes with a series of chords and melodic fragments. Dynamic markings such as *p* (piano) are visible in the lower staves.

First system of music, measures 80-84. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Measure 80 features a melodic line in the Treble staff with a fermata, while the Violin and Bass staves play a rhythmic accompaniment. Measures 81-84 continue the melodic and harmonic development.

Second system of music, measures 85-90. Measures 85-89 show a continuation of the melodic and harmonic themes. Measure 90 is marked with a forte (*f*) dynamic and features a more active melodic line in the Treble staff.

Third system of music, measures 91-96. This system is characterized by a more active and complex melodic line in the Treble staff, with frequent sixteenth and thirty-second notes. The Violin and Bass staves provide a steady rhythmic accompaniment.

Fourth system of music, measures 97-102. Measures 97-101 show a continuation of the melodic and harmonic themes. Measure 102 is marked with a fortissimo (*ff*) dynamic and features a more active melodic line in the Treble staff.



110

Measures 110-115. The score is in 3/4 time. The key signature has one sharp (F#). The melody in the upper staves is mostly whole and half notes. The piano accompaniment in the lower staves features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand. A forte (f) dynamic marking is present at the beginning of measure 110.

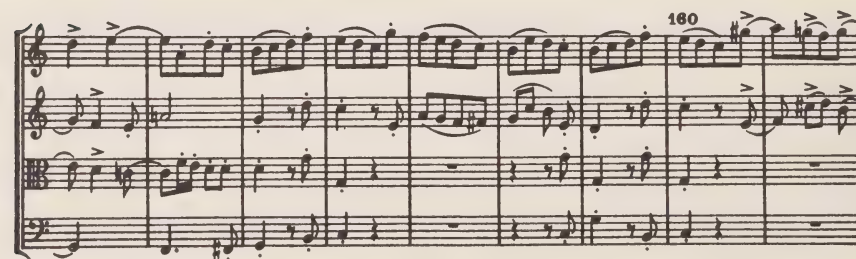
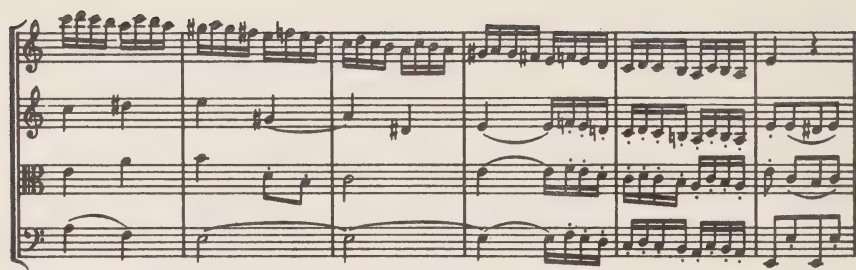
Measures 116-121. The melody continues with eighth-note runs in measures 116 and 117. The piano accompaniment maintains the eighth-note texture. The key signature remains one sharp.

120

Measures 122-127. The key signature changes to one flat (Bb) starting in measure 122. The melody and piano accompaniment continue with similar rhythmic patterns. A forte (f) dynamic marking is present at the beginning of measure 125.

130

Measures 128-133. The key signature changes to two flats (Bb, Eb) starting in measure 128. The melody and piano accompaniment continue with similar rhythmic patterns. A forte (f) dynamic marking is present at the beginning of measure 130.



170

System 170: This system contains measures 170 through 175. It features a complex melodic line in the upper voice with many beamed sixteenth and thirty-second notes. The lower voices provide harmonic support with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

System 176-180: This system contains measures 176 through 180. The upper voice continues with intricate melodic patterns, including some grace notes. The lower voices maintain a steady harmonic accompaniment. Dynamics include *p* (piano).

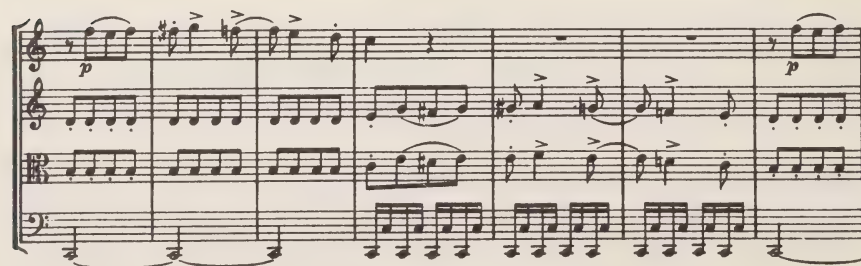
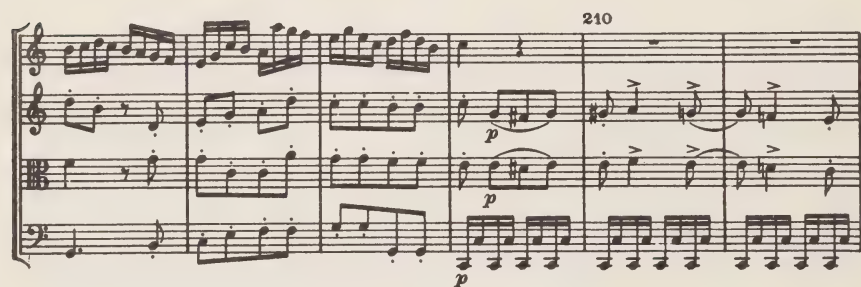
180

System 181-185: This system contains measures 181 through 185. The music becomes more rhythmic and driving, with many beamed sixteenth notes in all parts. Dynamics include *p* (piano) and *f* (forte).

190

System 191-195: This system contains measures 191 through 195. The upper voice features a series of descending and ascending sixteenth-note runs. The lower voices continue with a consistent harmonic pattern. Dynamics include *f* (forte).





220

230

240

250

First system of music, measures 255-260. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. A dynamic marking *p* (piano) is present at the end of the system.

Second system of music, measures 260-265. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. A dynamic marking *stacc.* (staccato) is present in the middle of the system.

Third system of music, measures 270-275. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. A dynamic marking *fz* (forzando) is present in the middle of the system.

Fourth system of music, measures 280-285. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. A dynamic marking *fz* (forzando) is present in the middle of the system.





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